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## NEWS ITEMS

The Metropolitan Museum of Art, New York, states that 423 permits were issued from January to August of the present year for serious study and practical use of the furniture, interior decorations, stained glass, frames and the like, sculptors' work for reproduction in marble, ceramics, rugs, jewelry and like ornament, textiles, lace, needlework and costumes.

This in a general way, shows the utility of the Museum exhibits to actual workers, artists in their own line, for whom the objects exhibited are models from which inspiration may be drawn if not actual reproductions made.

The extraordinary success of the first exhibition of the work of Artists of the Northwest, which was held under the auspices of the St. Paul Institute last May, has prompted the management to fix an earlier date for the second exhibition so that there may be time, if the necessary arrangements can be made, to send the pictures on a circuit consisting of other cities in the Northwestern States where there may be facilities for showing them. The second annual exhibition will, therefore, open in St. Paul the first Monday in March, 1916. Invitations have already been sent to the artists of the Northwestern States to contribute examples of their work, and it is hoped to make the second exhibition even more successful than the first.

Five bronzes and one oil painting were sold in an exhibition sent out by the American Federation of Arts held in Waterbury, Conn., under the auspices of the Mattatuck Historical Society, during the month of November.

An exhibition of paintings in oil and water colors and charcoal drawings by Augusta Finkelnburg was recently shown in the City Art Museum of St. Louis. Miss Finkelnburg has long been associated with the public schools of that city as supervisor of drawing and later as instructor of art in the high schools, and has done much both through her work and her teaching toward increasing interest and appreciation of art in St. Louis.

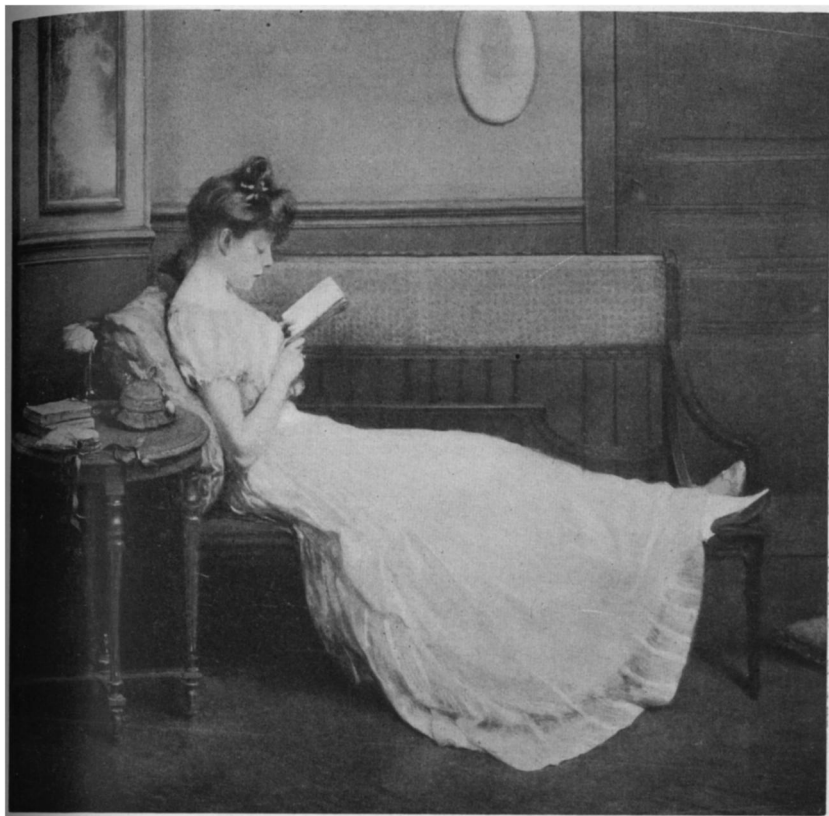
In the Cincinnati Art Museum an exhibition of paintings by Edward C. Volkert, a native of Cincinnati and pupil of Frank Duveneck, has recently been shown. This exhibition comprised fifty-one paintings in oil and seventy in water color besides two mural decorations, "New England Pasture" and "A Breezy Day," executed for the Auditorium of the Woodward High School. Mr. Volkert has made a specialty of cattle paintings and in this particular field has already attained high renown.

A small exhibition of selected works by the late John W. Alexander was held in the Arden Gallery, Scribner Building, New York, from November 17th to December 15th. The group of pictures shown in this Gallery at that time will for the most part be included in an exceedingly comprehensive and notable exhibition of Mr. Alexander's works to be held in the Carnegie Institute, Pittsburgh, in the early part of the coming year.

Under the auspices of The Art Alliance of America an exhibition of Art Associated with the Child was held in the Former Blakeslee Galleries on Fifth Avenue, New York, from November 30th to December 17th. This comprised paintings, sculpture, miniatures, interior decorations, ceramics, etchings, books, costumes, photographs, jewelry and toys, and was a distinctly unique display. Fuller notice of this exhibition will be given later.

The Art Jury of Philadelphia has recently distributed copies of its Third and Fourth Annual Reports. The Jury was appointed October 7, 1911 and at the end of the year 1913, 121 submissions had been made to it. During the year 1914, 182 submissions were made to it, 50 per cent. more than in the previous year. Among these submissions were designs for bridges, park improvements, street signs, sculpture and paintings. From illustrations given of old structures and new, plans rejected and plans approved, the value of such a commission is patently demonstrated.

It is to be hoped that before many years all of our larger cities will have taken such steps to safeguard themselves against errors in artistic judgment.



THE LITTLE STORY

THE AMERICAN FEDERATION OF ARTS EXHIBITION OF OIL PAINTINGS

MARY S. G. BLUMENSCHNEIN

Effort is being made in North Carolina to secure the appointment of a State Art Commission. Prof. William C. A. Hammel of the Department of Manual Arts, the State Normal and Industrial College at Greensboro recently gave a talk before the State Library and Historical Society on the subject. The Association adopted a resolution requiring the President to appoint a Committee to formulate a bill which is to be presented at the next legislature. Very considerable interest has been aroused and there is prospect of such a bill being passed.

Mycenaean civilizations, that have been found in the last fifteen years in Crete. They are wonderfully interesting as illustrating the arts of the Homeric period. The Metropolitan Museum in New York is the only other place in America where reproductions of these works can be seen. They are a gift from Mrs. Schuyler Van Rensselaer, of New York, in memory of her son, George Griswold Van Rensselaer, of the Harvard Class of 1896, and they form a permanent part of the Collection of Classical Antiquities.

The Fogg Museum has recently placed on exhibition a group of reproductions of works of art of the so-called Minoan and

In Portland, Ore., and Seattle, Wash., have recently been held exhibitions of paintings and drawings by artists of the

Pacific Northwest. The catalogues of these exhibitions give entirely different sets of names, names quite strange to exhibition visitors in the East. The Panama-Pacific Exposition has undoubtedly brought the East nearer to the Far West; it would be well if through the same or some other medium the Far West could be brought nearer to the East.

Forty-three paintings by Mr. and Mrs. Colin Campbell Cooper, a majority of which are scenes in India, have recently been shown in the Memorial Art Gallery of Rochester. This exhibition will make a circuit of several of the larger cities during the present season.

At the Galleries of the Guild of Boston Artists an exhibition of paintings by Albert Felix Schmitt has recently been held.

From November 24th to December 8th an exhibition of textiles loaned from the Museum Collections to the Historical Exhibition of Textiles in Paterson, N. J., together with a collection of competition posters for the 250th Anniversary Celebration of Newark, N. J., was shown in the Museum of the Rhode Island School of Design.

An extremely interesting exhibition of recent paintings by Randall Davey was held in the Macbeth Galleries in New York in November. A number of these paintings will be reproduced in an early issue of this magazine.

Eleven illustrated lectures on subjects pertaining to art are to be given at Yale University this winter under the auspices of the Yale School of Fine Arts. Among the lecturers will be C. Howard Walker, Prof. Arthur Pope, Dr. Christian Brinton, Kenyon Cox, Lloyd Warren, Lorado Taft, and Frank Jewett Mather, Jr.

Nearly 300,000 persons visited an exhibition of paintings sent out by the American Federation of Arts which was recently held in Waco, Texas, in connection with the Annual Cotton Palace Exposition. Of these persons it is estimated that at least one-third gave careful attention to the paintings. Much interest was aroused and many thoughtful comments and inquiries made.

## BOOK REVIEWS

**MODERN PAINTING—ITS TENDENCY AND MEANING.** With 28 full page reproductions, 4 in color. By Willard Huntington Wright. John Lane Company, New York and London, Publishers. Price \$2.50 net.

Decidedly there was an error at the christening of Mr. Wright's painstaking treatise published under the title, "Modern Painting," a book in which untenable and dogmatically stated theories of art crowd against important truths justly and sensitively observed. This error in the title will speedily be discovered by any one hoping to find in the book enlightened comment on the aims and methods of Alexander, Bakst, Bellows, Blashfield, Cox, Cassatt, Dougherty, Friesike—to cite at alphabetical haphazard a very few out of a host of modern painters. Alexander is mentioned but once, and that in connection with a *reductio ad absurdum*. Weir does not figure at all. The Bostonians are absent, Bakst and Cox are strangely banished together, Miss Beaux is ignored, Miss Cassatt is but vaguely listed, A. B. Davies, for all his wooing of the Cubistic muse, is "at bottom a superficial academician," the "spiritual" Whistler is "this ineffectual American," while at the very outset Sargent, Sorolla and Simon are classed together as Abecedarians who interpret form in "shallow imitation of the surface aspect of nature." Glackens and Henri fare better; Henri had directed the early studies of Morgan Russell, chief among ex-Synchromists. "The word Synchromism," Mr. Wright gravely tells us, "means simply 'with color.'" "In Synchromist pictures the good or bad results cannot be obscured by the introduction of foreign elements, as in the case of pictures wherein nature is copied." "All significant painting to come must necessarily make use of Synchromist means —."

These passages can give no just idea as to the quality of Mr. Wright's book, but they indicate its scope. Mr. Wright discusses, not Modern Painting, but that more limited theme, modernist and extremist methods in painting, procedures which in his contention are for the most part derived in direct apostolic succession from the spiritual adventures of the great masters themselves. An able lawyer and a poor